Mae West Playscripts Ac. 16, 2 F "The Drag" (1927)

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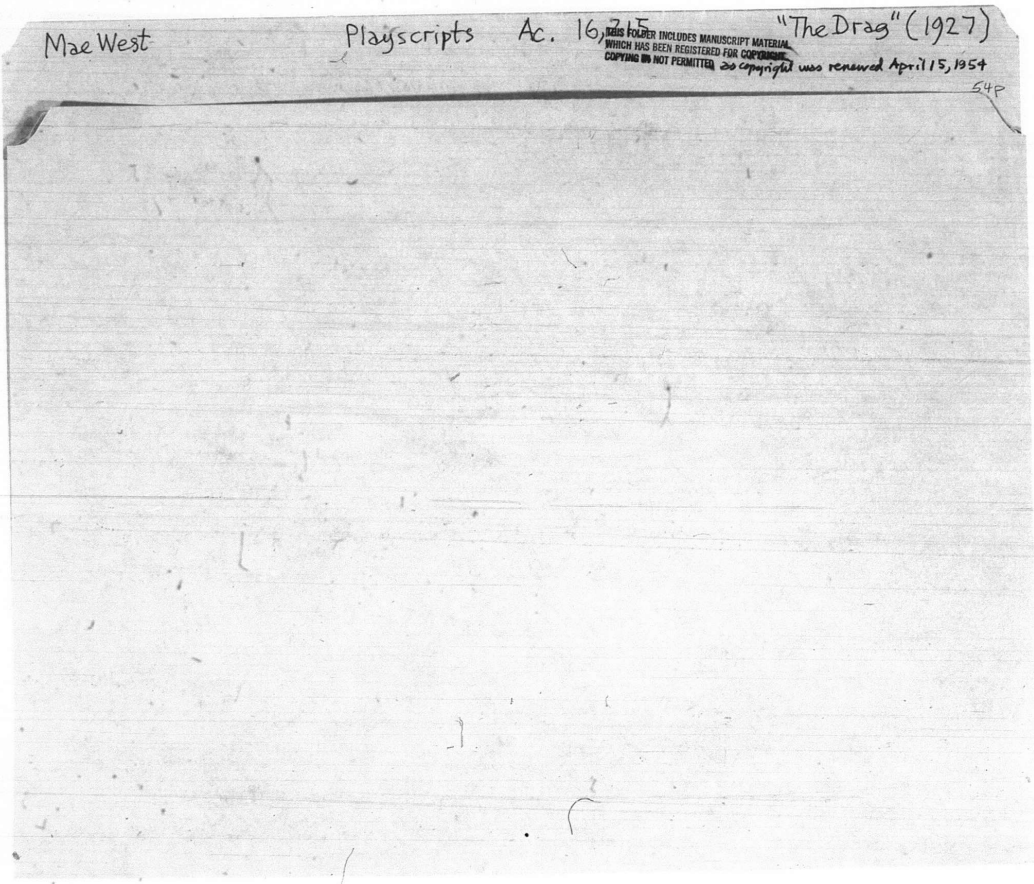

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ACT ONE

of

THE DRAG

By

~~Paul Lee~~ Mae West

* * *

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[redacted]

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FEB25'27

THE DRAG

(The Characters)

(In the Order of Their Appearance)

Barbara Richmond, a spinster
Dr. Richmond, her brother
David Caldwell, an outcast
Judge Kingsbury, of the Kingsbury estate
Clair, the doctor's daughter
Rolly Kingsbury, her husband
Jessie, a maid
Clem Hathaway,
Rosco Gillingwater,
Winnie Lewis,
The Duchess,
Parsons, a butler at the Kingsburys'
Alfonso,
Allen Grayson, an engineer
Marion Hunter, a young matron
Inspector O'Darrell,
Detective Marsdon

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ACT I

Set Interior. Library in the home of Dr. Richmond, New York City. Time--Afternoon, the present.

The room is large and roomy, comfortably furnished in subdued richness. The kind of room a tired business or professional man would use as a haven of rest. Center entrance leading to general entrance--door R leading to Doctor's office. Stairway L or doors, leading to other parts of the house. Windows,etc., overlooking a courtyard with a few potted plants.

At Rise Aunt Barbara, a kindly faced woman in the fifties, dressed conservatively yet not unfashionably, is arranging magazines and books on a desk in the center of the room. Behind the desk is seated Dr. Richmond, her brother. A dignified, calm -looking man.

BARBARA
Do you want this book?

DOCTOR
Yes-- The Ulrich book, I've been so eager to get.

BARBARA
I'm glad you've got it!
(Gives him a side-long glance)
I never heard of such outlandish diseases in my life.

DOCTOR
(Turning pages of book)
There are many, many ills that science has not yet discovered Barbara, to say nothing of being able to cure them.

BARBARA
Brother, why should you give your whole life to trying to find out things that no one else knows anything about?

DOCTOR
Why, every physician owes something to medical science. Old--Hippocrates, the Greek founder of medicine himself, did his bit when he formed the school of physicians, and it's up to the rest of us to do our share.

BARBARA
That's no reason why you should give your whole life to it. You always were bad enough, but now--since Clair is married--it's the only thing in your life. You used to give your daughter a thought once in a while---

DOCTOR
But Clair's happy now.

BARBARA
How do you know?

DOCTOR
Why shouldn't she be? Married to Rolly Kingsbury, son of Judge Kingsbury, from one of the finest families. The judge and I were boys together---chums since childhood.

BARBARA
To hear you two quarrel---

DOCTOR
We never quarrel--just differences of opinion--just differences of opinion.

BARBARA
So long as you're satisfied, I'm sure I am.
(Sighs)
(Doctor looks at her)

DOCTOR
I wouldn't know what to do without you. Ever since Clair's mother died, you've been sister and mother to the little one--and--no, I guess I wouldn't know what to do without you.

BARBARA
(Sighs)
I guess you wouldn't get along very well.

DOCTOR
(Thoughtfully)
I haven't been fair to you. I never thought of it just like that before. Now I'm seeing it. I'm afraid I've kept you from marrying.

BARBARA
That's not such a hardship for me.

DOCTOR
Why---

BARBARA
A woman's never certain what she is marrying.

DOCTOR
How's that?

BARBARA
Men-- You never know about them till you get them and then it's

generally too late--better not to know.

DOCTOR
(Laughs)
We know that Clair's pretty certain about what she married, no question there, is there?

BARBARA
I'm not so sure.

DOCTOR
Now, now! Rolly is one of the best chaps--he's never been up with a single scandal---for a young man as rich as he is--- why, Barbara, he never even associated with another woman--- Clair has been his life---

BARBARA
I've been looking over this---Ulrich book as you call it.

DOCTOR
Now---

BARBARA
All I say is, you doctors get away with murder.

DOCTOR
Barbara!

BARBARA
I mean in the printed matter you read. Surprised they let it go through the mails.

DOCTOR
A work of science----

BARBARA
Science is a good name for it.

DOCTOR
(At phone)
Since when have you taken it into your head to read---
(Indicates magazines)

BARBARA
I've read everything else in the place a dozen times.

DOCTOR
(Bus with 'phone)
Central---give me Irving 9200.

BARBARA
What now?

DOCTOR
Keep you out of further mischief.

BARBARA
Oh I don't---

DOCTOR
Hello, hello! Gordon and Mason, publishers? This is Dr. Richmond speaking. Send me some late issues of the medical journal and-- you might send the Buffalo Bill series----

BARBARA
Don't bother--I read the Buffalo Bill series when you were a boy.

DOCTOR
Never mind the Buffalo Bill series, but send some love stories, regular love stories.

BARBARA
Love stories, brother, at my age?

DOCTOR
(At phone)
Send them over as soon as you can. Good-bye.
(Turns to Barbara)
No more of those books for you, Barbara.

BARBARA
Isn't science proper reading?

DOCTOR
What some people don't know, my dear, don't trouble them.

BARBARA
In other words, it's a good thing one half of the world doesn't know how the other half lives, eh?

DOCTOR
Excellent--in most cases.

BARBARA
(As to table R --picks up the Ulrich volume)
Now this book----

DOCTOR
(Takes book from her) (Places it on table C)
Yes, but you wouldn't understand .

BARBARA
I'd rather not.

(Enter Maid)
Yes, Jessie?

JESSIE
Two gentlemen to see the doctor.

BARBARA
Patients?

JESSIE
I think so.

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BARBARA
These are not the doctor's office hours, Jessie, you know it. Tell them to come back between seven and eight.

DOCTOR
How unkind! You don't know but what they need me. Jessie--show them in.

JESSIE
(Stops, plainly heeding Barbara above the doctor)

Yes, miss.

BARBARA
Tell them to come back.

JESSIE
Yes, miss.
(Starts to exit)

DOCTOR
Jessie!
(Nods to her)

BARBARA
You never will think of yourself.
(Looks to C)
What's the use! (Doctor exits R)

JESSIE
(Enters followed by David and Clem)
This way,please. Come right in.
(David looks worn, tired and haggard as in great trouble)

BARBARA
These are not the doctor's office hours. Have a seat, the doctor will see you presently.

CLEM
The doctor's office hours don't mean a thing to me, dearie, as long as I get this one off my chest. (As to David) Calm yourself, honey, calm yourself. All you need is a jab in the arm and you'll be all right. Oh! (Bus) Oh!(Bus -as Barbara exits) Queer old thing, she looks like the pig woman that squealed. If I had to look at her much longer, I'd need the doctor myself.
(Bus of looking around room--sits in chair L)
Oh, what a gorgeous place!

(Maid's voice off-stage L)

MAID
I tell you, you can't go in.

TAXI-DRIVER
(Off L)
I want to know if they're here.

CLEM
My God! That brilliant taxi-driver. I forgot all about him.

TAXI-
(Enters)
Do you boids want me to wait?

CLEM
You better wait you great big beautiful baby.

TAXI-
I don't get you guys.

CLEM
If you don't, you're the first taxi-driver that didn't.

TAXI-
What do you want me to do?

CLEM
Ride me around a while, dearie and then come back for her, if you're so inclined.

TAXI-
O.K. with me.
(Exits)

CLEM
Rough trade, Davy. Well, so long kid. I hope he's a gorgeous doctor and does you good.
(Exits)

DOCTOR
(Enters from R.E.)
It is not my office hour, but I am at your service.

DAVID
You are very kind, doctor.

DOCTOR
My friend, what can I do for you---you look ill.

DAVID
I am ill--in body and soul.

DOCTOR
I am versed in bodily ills, my friend, but the soul is a little out of my line, I'm afraid.

DAVID
If you can't help me, no one can.
(Covers face with hands)
It is so hard to tell you.

DOCTOR
Are you a drug addict?

DAVID
(Rises, paces floor, stops at table)
If it were only that--if that were all---I'm one of those damned creatures, who are called degenerates and moral lepers for a thing they cannot help--a thing that has made me suffer--Oh,God!--Doctor, I can't explain.

DOCTOR
Tell me everything---This perversion of yours--is it an acquired habit or has it always been so?

DAVID
Always, from the earliest childhood. I was born a male, my mind had been that of a female. Why, as a child I played with dolls. I even cried, when they cut off my curls. As I grew older the natural desires of a youth were unknown to me. I could not understand why women never interested me. I was attracted by my own sex. How was I to know it was wrong, when it seemed perfectly natural to me.

DOCTOR
Go on!

DAVID
I soon realized that I was not like other men. I sought those of my own kind as companions. I realized that we were outcasts. I suffered. I rebelled. I fought with myself--but it was stronger than I. Then I gave in. Why not? I was, what I was. There were others like me. Oh, we all fight in the beginning, but it was no use.

DOCTOR
What seems right to the normal man in the matter of sex, seems wrong to you?

DAVID
As wrong as our desires seem to those others.
(Pauses)
In time I met another like me.
(Rises, paces floor)
How can I tell you? (Pause)
We were attracted to each other. We loved each other. I worshipped him. We lived together. We were happy. The curse didn't seem to matter so much. We lived our own life...lived it in our own way. No normally married couple were happier than we were. Then--he married. (Sits on divan)

DOCTOR
Married?

DAVID
He didn't want to, but his family demanded it of him. He owed it to them. To his name. Don't you understand?

DOCTOR
Yes.

DAVID
We drifted apart. It almost drove me mad. And then--somehow.

David....

his wife didn't hurt me as much as---

DOCTOR
As what?

DAVID
He has found another--a man--a normal man. He loves him. It's maddening.

DOCTOR
But, come, pull yourself together. There must be some way out of this.

DAVID
I've tried to find it. I've tried doctor. I can't! I've thought of death--I haven't the courage to kill myself---I wish I had.. I love him...

DOCTOR
(Glances at the book)
We can only reach this subject through the mind.

DAVID
I came to you because we all know you are trying to find a way. Doctor, there is not one of us that would not be like other men. Comes a time when our burden is too heavy and--there is only one way.

DOCTOR
Don't talk like that. One man is born white, another black---neither man is born a criminal. A difference in a man's mind, and you are the greatest sufferers. We'll get you into physical shape---get this worry out of your mind.

DAVID
I've tried and tried---

DOCTOR
Ever try athletics?

DAVID
I loathe them.

DOCTOR
How about sports---baseball, football, racing---

DAVID
They don't interest me.

DOCTOR
Come, I'll give you something to quiet your nerves and then we'll see what we can do.

DAVID
If I only could forget---can't you understand,doctor--Oh, I think of him and that other.
(In anguish, covers face and sobs

David...

I'm going mad!

DOCTOR
(Looks at David)
You're all in pieces. Come, pull yourself together.
(Tries to brace him up)
(David rises and nearly collapses)
Get a grip on yourself
(David staggers--grasps chair for support)
Come,come--
(Leads David toward office R)
Don't go to pieces on me--I'll give you something to steady your nerves.
(Helps David our R)

(Re-enter Barbara with Judge Kingsbury)

BARBARA
He mus be in his private office, Judge. Patients come here any hour of the day or night, makes no difference to my brother. He's at their beck and call.

JUDGE
That's why he's a great man.

BARBARA
(As to divan and sits)
Even great men have to eat and sleep once in a while.

JUDGE
As bad as that?

BARBARA
Worse---Tell me--how about it?

JUDGE
Clair?

BARBARA
Yes, none of the rumors have reached her father. No use troubling him. Any truth in them? You'd find out if any one could.

JUDGE
You asked me to, and I did. I'm as fond of Clair as if she were my own child, and as for Rolly, my son, no one could be dearer.

BARBARA
What have you heard?

JUDGE
Nothing to it. Just idle gossip. This young man, Grayson, is a very promising civil engineer employed by a concern that is putting up some additional buildings to the Kingsbury iron works. Busines takes him to Rolly's home quite frequently, and young Grayson has taken Clair to the theatre on several occasions when Rolly's been engaged elsewhere.

BARBARA
I had an idea that Rolly left business matters in the hands of his managers. Never knew him to take such an active interest in his business before.

JUDGE
But he does. He's as interested in the great Kingsbury iron works as any of his fathers before him. And it's taken a great burden off my shoulders.

BARBARA
I'm glad of that. Glad too, that this young Grayson and Clair aren't--well--that everything's all right. I've heard stories, nasty ones, Judge Kingsbury, very nasty ones.

JUDGE
Bosh! Why Rolly's very fond of Grayson. If any one's interested in Grayson, I'd say it's Rolly and not Clair.

BARBARA
I suppose it's all right, but, I don't like it.
(Glances R) (Rises)
I guess you'll have to wait--seems to be engaged with his patient.
(Rises Xs around desk to L)

JUDGE
I'll wait.

BARBARA
Waiting's the most we can do sometimes.

JUDGE
Now, Barbara, just what is the trouble? Something is wrong? Is it this gossip about Clair?

BARBARA (DA LC)
Not alone. Seen Chair lately?

JUDGE
Not within the past few days.

BARBARA
For a bride of less than a year, she's looking mighty unhappy.

JUDGE
You imagine that.

BARBARA
Judge, I raised that girl. Her mother died when she was five--there's very little that goes on in Clair's heart or mind that I don't understand.

JUDGE
Now, what should be wrong?

BARBARA
If I knew that, I wouldn't have to worry wondering what it is.

(Re-enter Dr. Richmond)

DOCTOR
Hello, Judge. How's the old man?

JUDGE
Come begging as usual.

DOCTOR
What's it this time.

BARBARA
Look out, brother, he'll want you to cut someone up, or find out which way a bullet got into someone's brain or how it got out or---I'll get out before you get into it. (Exits (Judge looks after her)

JUDGE
She should have married twenty-five years ago.

DOCTOR
It's taken you a pretty long time to find that out.

JUDGE
(Bristling)
Do you mean that I----

DOCTOR
All a judge thinks of is his law. Everything he does is measured by the law, and when he gets through measuring there is nothing left to measure.

JUDGE
That's silly.

DOCTOR
It's a fact.

JUDGE
It's nonsense!
What do you know about law?

DOCTOR
And what do you know about fact? You base everything on theories--hypothesis, when it comes to facts, your groping.

JUDGE
And what is your whole profession, but theory?

DOCTOR
Theory nothing, we work on fact.

JUDGE
You theorize before you find the fact....

DOCTOR
I believe we're arguing, Bob.

JUDGE
I believe we are, Jim.

DOCTOR
At least we're agreed on that. Have a cigar---and now, what are you after?
(Judge takes cigar)

JUDGE
I want you to testify in some insanity proceedings. Fellow as crazy as---

DOCTOR
How do you know he's crazy?

JUDGE
That's what I want you to find out.

DOCTOR
How can I call anyone insane?

JUDGE
If a man's insane--

DOCTOR
How do I know he is? Isn't sanity or what we call insanity the state of a man's mind---his viewpoint? When he differs from the course laid down by the rest of us, we call him crazy or a genius. And then, we say, all geniuses are insane. And perhaps he thinks the rest of us are crazy.

JUDGE
That's nonsense. A thing is or it isn't. Right is right, my friend, wrong is wrong. You won't argue that point, will you?

DOCTOR
Yes, I will. What you thing is wrong may be perfectly right to another man----

JUDGE
Jim, you're overworking. You don't know what you're talking about.
(Sits in chair L of table R)

DOCTOR
I know what I'm talking about. (Rises--As around to C)
I've got a poor devil in there right now, whom you'd call a criminal perhaps--a degenerate --an outcast, and yet in his own mind, he's committing no wrong--he's doing nothing save what he should do--his very lack of normality is normality to him. I'd call him--a trick of fate--a misfit of nature---

JUDGE
Nature has no misfits. Look at the trees--the flowesr---

DOCTOR
---- --but how do we know there aren't misfits?

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JUDGE

Jim, you're----

DOCTOR

Crazy?--No. Take that poor devil in there---you'd say send him to an asylum--an institution of some sort---even to jail--and yet the man has done no wrong. He's only what he was born to be --a sexual invert.

JUDGE

One of those things!

DOCTOR

Things! Perhaps that word suits them better than any other--neither male nor female, but something of both--physically a male with feminine instincts.

JUDGE

People like that should be herded together on some desert isle--

DOCTOR

Why?

JUDGE

For the good of the rest of humanity.

DOCTOR

You'd need a large island, Judge. And again,why? What have they done? Their crime isn't one of commission or ommission. It is a misfortune for which they are not to blame.

JUDGE

A man is what he makes himself---

DOCTOR

And before that, a man is what he is born to be.
Nature seems to have made no distinction in bestowing this misfortune upon the human race. We find this abnormality among persons of every strata of society. It has held sway on the thrones of kings, princes, statesman, scholars, fools! Wealth culture, refinement, makes no difference. From the nadir to the zenith of man's career on earth, this nameless vice has traversed all the way. It is as strong to-day as it was centuries ago.

JUDGE

That's unfortunately true--despite all we can do by law to suppress and stamp it out of modern society.

DOCTOR

Yes, despite all you can do by law. You law-makers. You think that four stone walls and a barred window will cure everything or anything. But, still you endeavor by law to force a man born with inverted sexual desires, born to make his way in the world with millions of human beings radically different than he is, to become something which his soul will not permit him to become. I'm not discussing those who are deliberately depraved

or who have acquired the habit of this nameless vice through bad associations and environment. I am talking about the born homo-sexual and that type is not deliberately vicious.

JUDGE

My dear doctor, you are perhaps a little unfair with the law. Consider what would happen if this nameless vice were permitted to go rampant in society. How long do you think it would be before its degrading pernicious effect would be felt throughout the very foundations of society? The law has forced this vice into a corner, just as it has forced prostitution into shady by-ways.

DOCTOR

Granted the law has done just that, but what specific good has it done. Has the law made secret prostitution unprofitable? However the question involved does not concern financial gain. It concerns society socially and it is this: Are we, the majority of people, normal human beings, are we going to declare as outcast and criminal these unfortunate who through no fault of their own have been born with instincts and desires different from ours? Are we who have as our guiding principles in life the virtues of faith, hope, and charity and love, going to deny to these miscasts, the right to faith in what life has to offer, hope in eternal goodness--The charity of our hearts is the only love which they can ever know. Or are we going to force them into secrecy and shame, for being what they cannot help being, by branding them as criminals and so lead them into the depths of misery and suicide?

JUDGE

(Rises--takes step to C)
I'm afraid doctor, you're becoming a trifle hysterical over the matter. After all, what have you done? You medical men, you scientists, you social philosophers? Not one damn solitary thing, so far as I have been able to find out learn. You sit back just as you are doing now and gabble about faith, hope and charity--you commiserate with these abnormal creatures, out of the charity of your hearts, no doubt, but you don't lift a finger to relieve the situation. I happen to know that there are approximately five million homo-sexuals in the United States, and of these the greater percentage are born sexual inverts. How many there are in this country that are not accounted for God only knows. Quite an appalling figure,this, for the United States, and in Europe there are a damn sight more. And yet, you brilliant physicians, you learned doctors who are curing cancer, tuberculosis and other diseases have not bothered to thoroughly investigate what is as vitally menacing to society as any of the more pernicious diseases. Have you five million cancer cases in this country, or in the world, for that matter? Yet you sit back in your offices and rant and rail against what the law is doing to handle the situation, but can you offer any solution.

DOCTOR

There is a cure for this thing.

(Enter Clair)

DOCTOR
Why Clair! This is a pleasant surprise. Didn't know you were in the city.

CLAIR
Came in to do some shopping. Rolly is calling for me. Hello, Daddy Kingsbury!
(Xs to Judge)

JUDGE
(Kissing her) Where's Rolly?

CLAIR
He'll be here, shortly.

JUDGE
I'm sorry I can't wait for him. I'll see him tomorrow. You look a little tired.

DOCTOR
You do look a little worn, Clair. Been overdoing it? Too many dances, too many parties,---oh, you young folks never know when to let up.

CLAIR
You're wrong daddy. I'm not ill.

DOCTOR
Shopping's peeved you, my dear.

CLAIR
I'm sorry if I seem unpleasant.

JUDGE
That simply could not be, my dear.

CLAIR
If one could thrive on compliments, there'd be no invalids among your acquaintances.

JUDGE
Indeed--indeed.

CLAIR
I'm afraid I missed the mark--But I plead pardon. I am tired. Shopping is a weary job.

JUDGE
Well, I must be running along.

CLAIR
Please don't let me drive you away. I know how dearly you and Dad love and argument.

JUDGE
We've had it.

CLAIR
Oh and you've no further taste for each other's society.

JUDGE
One can't get too much of a good thing. Jim, how about my insane man?

DOCTOR
You can depend upon me to do my bit. It's all in the law you know.

JUDGE
My compliments to Miss Barbara.

CLAIR
Good-bye Daddy Kingsbury.

DOCTOR
You don't look well,child. What is it?

CLAIR
(Chokingly Daddy!

DOCTOR
Why, why--honey--What's the matter?

CLAIR
I can't stand it--I want to go away--To Europe --Anywhere--Daddy. I can't go on.

DOCTOR
Why child--Clair,what's wrong? Have you and Rolly quarreled?

CLAIR
No,no,no,no!

DOCTOR
What's wrong? Has Rolly done anything------?

CLAIR
Oh, he's amodel husband! I couldn't find fauly with him! I just can't go on---I'll go mad if I stay with him--Daddy---I Can't make you understand--I'm unhappy,I'm miserable. (Sobbing --Doctor tries to comfort her

DOCTOR
(As to Bell Honey,honey. (Rings Bell Trust me. What's wrong? What has Rolly done?

CLAIR
Nothing--I just- I---

DOCTOR
Don't you love him any more?

CLAIR
I fell the same toward him. (Enter Jessie

DOCTOR
Jessie, ask Miss Barbara to come here--Tell her Miss Clair is here.

JESSIE
Yes,sir. (Exits

DOCTOR
Clair, are you sure it's not--May not be--your condition--goodness child, you can trust your father.

CLAIR
There's nothing the matter with me. It's just that--that--it's something I can't understand myself, something that seems tearing at my heart--keeps me restless, hungry for something--Always wanting something--I don't know what it is--I'm so discontented--so unhappy.

DOCTOR
You've fussed with Rolly. Come, confess.

CLAIR
I tell you no!

DOCTOR
Then what have you to be unhappy about? If Rolly hasn't been at fault? You loved him, didn't you? You love him still?

CLAIR
I suppose so.

DOCTOR
You suppose so! Good land, you suppose so!

CLAIR
I can't explain. I don't know myself what is wrong--If I did I'd understand, that's the trouble--Don't you see--Dad? Something I sense and feel--something that makes me dissatisfied--not wanting to live,as it were, and I Can't name it.

DOCTOR
Good land! What talk! That's this twentieth Century idea. I'll tell you what's the matter with you. You have nothing to do--Everything is done for you. Servants to fetch and carry--Housekeepers to take care of your home--to plan your every meal, nothing to do but gad around and look for trouble. I'll tell Rolly to discharge some of that staff of servants of his and let you look after your own establishment----

CLAIR
It's not that.

DOCTOR
Then, has some other man been making love to you?

CLAIR
No, of course not!

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DOCTOR
(Sits in chair back of desk C
Whatever it is, the fault is not your husband's.
(Clair Xs over right as Barbara enters.

BARBARA
Hello, Clair---Why, James, not quarreling with your daughter?

DOCTOR
My daughter has taken leave of her senses. I want you to talk to her. Wants to go to Europe--leave her husband or something and she doesn't know why.
(Barbara looks from Clair to Doctor

BARBARA
She probably has her reasons.

DOCTOR
If you can discover them, your're doing more than I can do.
(Doctor Xs to R
I've got to look after my patient.
(Turning at door
And remember,Clair, no nonsense. We've enough scandal in society as it it. I'll not have you bring my name or the Kingsbury name, for that matter, into the mire.
(He slams into his office. Barbara turns to Clair

BARBARA
(As to Clair
What's it all about? (Clair sighs Tired of Rolly? Is he too perfect?

CLAIR
I don't know what it is Aunt Barbara. I'm not tired of Rolly, but somehow, I'm disappointed in him.

BARBARA
You knew him long enough before you married him. You were raised together from the cradle.

CLAIR
You never know a man until you're married to him.

BARBARA
And sometimes, not then. What's he done?

CLAIR
Why nothing. That's just it. Somehow I expected Rolly to be different after we were married. (Sits I don't know what I expected him to be, but somehow--Oh, I don't know! Sometimes I think I annoy him by just being alive--that I'm a nuisance--he never says so and he's always so courteous. Oh, Aunt Barbara, it's all wrong. Something is crying out in me--I can't understand it. Just as if something were trying to tell me something--and I can't understand. I try and try and try, but it's always the same. Just as if I wanted something--and didn't know what it was.

BARBARA
So that's it. Clair, what do you know about love?

CLAIR
What a question! I suppose I love Rolly, I always did. I never was interested in any other man--when no man ever so much as kissed me, save Rolly.

BARBARA
Sure you're not in love with this-Allen Grayson?

CLAIR
(Flaring up Now what do you mean? Mr. Grayson-----

BARBARA
Rumor.

CLAIR
Why, Mr. Grayson has never so much as--what nonsense! He's a perfect gentleman. A charming man. Why, Aunt Barbara, he's too fine to make love to another man's wife.

BARBARA
I see. Your husband admires him?

CLAIR
One can't help admiring Allen Grayson. He's a man among a thousand. You'd single him out anywhere. A man bound to do things----a man worthy of trust and confidence.

BARBARA
I see. And you want to go to Europe?

CLAIR
I though if I could go for a little while, I might feel different.

BARBARA
Toward Rolly?

CLAIR
(Looks at her quickly
Why,yes---toward everything.

BARBARA
I see. (Enter Doctor from R. Barbara looks at him

DOCTOR
Have you two come to a decision?

BARBARA
Yes. Clair and I have been planning a little trip.

DOCTOR
What--what--Are you both crazy? Clair is not going to leave her husband---

BARBARA
The best thing for Clair and her husband is a separation for a while. Ever know that two people can get too much of each other?

Barbara.....

That's your trouble,Jim, you've had too much of me. That's why I'm going to Europe with Clair.

DOCTOR
I'll talk to Rolly about this---

CLAIR
I don't think he'll mind--But Dad, I'd rather you'd let me tell him.

DOCTOR
(Turns upon her OH!
(Jessie enters and announces

JESSIE
Mr. Kingsbury. (Enter Rolly. Jessie exits. Clair
(turns to Rolly unconsciously, expect-
(ant, sensing something amiss, Xs to her

DOCTOR
Hallo, Rolly.

ROLLY
Hello--How's everybody? Just finished up at the office. Rather difficult day's work.

DOCTOR
I understand you're building additions.

ROLLY
Yes, we need more room. I don't see why they can't do things without consulting me.

BARBARA
It's your business, Rolly.

ROLLY
Who took care of it while I was under age? Why can 't they do it now?

DOCTOR
My dear boy! A man's business is his God in a way.

ROLLY
Then I'm afraid I'm an atheist in that line.

CLAIR
Rolly hates business.

DOCTOR
I suppose you'd rather play polo or hockey and take a chance with your neck,eh?

ROLLY
Oh, land no. I've never sat on a polo pony in my life. I'm afraid of the darn things.

DOCTOR
Yes, I know, your mother coddled you till you thought the wind should stop when you told it to. That's your one fault, Rolly, you've been coddled too much. Get out in the open, take a few bruisers, get smashed up, better for you in the end.

ROLLY
Being mother's only child. She always used to tell me it was the dread of her life that 'd turn out to be a roughneck.

BARBARA
Not much chance.
(She speaks with a scarcely perceptible sneer
By the way Rolly, I've decided to take a little vacation in Europe, and I want to take Clair with me for company. Think you can spare her a little while?

ROLLY
Why--(Glancing at Clair If Clair wants to go. I wouldn't think of keeping her home.

BARBARA
That's settled. Come on, Clair, we'll discuss ways and means--I mean to start before the week's out.

ROLLY
Isn't that rather soon?

BARBARA
Not when you're in a hurry. Come Clair--Rolly you'll wait for her?

ROLLY
Certainly. (Exits Clair and Barbara
(Doctor turns to Rolly and
explodes

DOCTOR
What the devil's wrong between you and Clair?

ROLLY
(Surprised Nothing. Not a thing.

DOCTOR
What are you both hiding from me? Clair's miserable.

ROLLY
Has she said so?

DOCTOR
She doesn't have to. Don't you think a man can see when his own daughter's heart is breaking?

ROLLY
I'm surprised--I thought Clair was very happy. We get along splendidly. An ideal couple, really.

DOCTOR
Then why does she want to run away to Europe?

000248

ROLLY
Aunt Barbara-----

DOCTOR
Aunt Barbara detests nothing in the world more than travelling--especially on water. She gets seasick when she takes the boat to Coney Island. It's Clair who wants to go.

ROLLY
That's puzzling. She hasn't said anything to me.

DOCTOR
Really, I've known you since you were a baby. I can't have been mistaken in you. When I gave you my daughter, I thought it would be for the happiness of both of you. You loved each other, at least you thought you did--Well?

ROLLY
There's no woman in my life. Clair's the only girl I ever really knew.

DOCTOR
I don't like the idea of this European trip, there must be a damn good reason for it. Are you sure there isn't another woman?

ROLLY
Why I wouldn't think of looking at another woman.

DOCTOR
(Rises
You tell it well. Watch out. (Crossing to door
Wait for Clair. I don't like this European trip, I'm going to talk these women out of it.

(Rolly Xs to table and picks up Ulrich book
(much disturbed, puts it down again. Looks off after
(Doctor. David opens door R. his coat and vest are off.
(he half staggers into room

DAVID
Doctor--Doctor***ITs no use I can't---ROLLY!

ROLLY
You--- What are you doing here?

DAVID
Rolly----

ROLLY
Why are you here?

DAVID
I couldn't stand it any longer---I came here to see the doctor--I thought----

ROLLY
You came to tell him------

DAVID
It's not so. I didn't tell him I so much as knew you. I came because I thought he could help me.

ROLLY
You fool he can do nothing for you--For any of us.
(Takes out wallet
Here take this--and get out of here.

DAVID
I don't want your money--Rolly please----

ROLLY
Get out of here. I've had enough of you.

DAVID
I've heard all about you and Grayson, he doesn't give a damn for you.

ROLLY
Shut your mouth about Grayson--leave his name out of this.

DAVID
It's true and you know it. He doesn't give a damn for you.

ROLLY
Damn you--you--You--
(Grabs david by the throat and swings him onto divan
(Doctor enters

DOCTOR
Rolly!

ROLLY
Who is this--this mad man--He tried to attack me.

DOCTOR
My poor lad---What's got into you? It may be the drug I've given him--I don't know--poor devil---Thank God, Rolly, you're not what he is--Come,come, my boy--Come---

DOCTOR
(Leads David R. L.E. David turns and looks at Rolly.

ROLLY
Not what he is---
(Looks after doctor and David and then sinks in chair
Good God!

CURTAIN

000249

Act One

The Drag

By

Mae West

Daly's Theatre

63rd St. B

000250

"THE DRAG"

ACT II

by Mae West

Daly's Theatre
63rd St. & Broadway
N.Y. City

000251

(Parsons on at rise of second act--- telephone rings--- Parsons answers it) (at rise Phone)

PARSONS
Mr. Kingsbury is not at home, sir. (writes message on pad)
Very, well sir, I shall give him the message.
(enter Rolly)

PARSONS
A Mr. Clem on the phone, sir. Are you in, sir?

ROLLY
Yes, Parsons, I'll speak. (takes phone) Hello there! Where are you... Oh, you did... Well yes, I was out... just got in. Who is with you? Where are you molls calling from? No, the wife is out. All right, hurry! Oh, it ought to take about ten minutes from where you are now. (hangs up --- then to Parsons) What time did Mrs. Kingsbury leave today?

PARSONS
Quite early, sir. Madam went out riding with Miss Barbara...

ROLLY
Riding?

PARSONS
Yes, riding... Mrs. Kingsbury wasn't feeling very well. Shee seems rather worried.

ROLLY
Worried, why she has nothing to worry about. Her time's her own. Silly! I'll be in my room. If anyone calls, let me know. (exits)

PARSONS
Very well, sir.
(bell rings furiously -- Parsons rushes to door) Good gracious!
(opens door)

BILLY
(enters rushing in out of breath) There's Black Boy?

PARSONS
Here, here, young man! What do you mean by ringing the bell that way.

BILLY
You ain't heard nothin' yet. Wait until I put a pin in it.

PARSONS
A pin?

ROLLY
Who was that Parsons?

PARSONS
Master Billy Mack, the boy across the street sir. He wants his dog sir.

ROLLY
All right, he can take him.
(Billy rushes out for dog - Parsons stops him)

PARSONS
Come here, I'll get him for you.

BILLY
I know where he is.

PARSONS
You can't be running him through the house like you did the last time.

BILLY
Oh, don't be an old grab. (Parsons looks at him in surprise-- Billy smiles a little guiltily of what he has said) I won't run him through the house, Parsons.

PARSONS
All right, come on, take him out the rear of the house. (DOOR BELL)

(Billy exits, running through library door)

(BELL RINGS-----PARSONS answers it) (enter Clem, Rosco and Duchess)

PARSONS
(bus. of butler)
Right this way, gentlemen, be seated, I'll tell Mr. Kingsbury you are here, sirs. (exits)

CLEM
Riding around all day in that god damn car-- I'm so stiff. I'll have to try a couple of splits and back bends to straighten myself out.
(Rosco and the Duchess have seated themselves in rather artistic poses. The Duchess takes out powder puff)

ROSCO
Say, Clem, did the Duchess ever meet Roland?

CLEM
No, but if she takes out that godamn powder puff again---she won't be here to meet him

DUCHESS
Oh, shut up.

CLEM
You've had that thing out forty times in the last twenty minutes. You took it out in front of that cop too, what the hell do you think---that I want to be locked up with you?

DUCHESS
Oh, wasn't he grand!

CLEM
You wouldn't think he was so grand, if he sat your fanny in jail.

DUCHESS
Say---the cops, they like me. They all know me from Central Park.

MINNIE
Ha ha.

ROSCO
Say, what's the matter with you queens, you're always fighting.
(Rolly enters)

ROLLY
Hello Clem---hello, Rosco!

WINNIE
Oh, you look gorgeous. What a lovely robe . I have one just like it. Oh.

CLEM
Sit down and shut up.

WINNIE
Oh, for goodness sake.

CLEM
(introducing) I want you to meet the duchess.

ROLLY
Oh, the Duchess, yes. I think we have met before. I just can't remember where.

DUCHESS
It must have been at my apartment on Riverside Drive.

CLEM
Your apartment on Riverside Drive? What are you doing? Trying to make us think you're a kept woman?

WINNIE
Oh, Oh. (screams)

ROSCO
My God! That's all these molls have been doing is fighting. All the way out and all the way in.

ROLLY
Well this is a surprise to see you. What were you doing out this way.

WINNIE
Oh, what a lovely place.

ROSCO
We just came from Mother Finn's. She has a bungalow at Rye Beach. We drove out yesterday and stayed all night. We got your invitation to the drag and thought we'd drop in and say hello

WINNIE
I'll be there with my hat and braid. Yes all right, over night.

ROSCO
What are you going to wear.

ROLLY
I don't know.

CLEM
Well you'd better make up your mind, dearie, you haven't very much time.

ROLLY
What about you Duchess?

DUCHESS
Oh, my goodness. I've got the most gorgeous new drag. Black satin very tight, with a long train of rhinestones.

CLEM
Wait until you see the creation I'm wearing dearie. Virginal white, no back, with oceans of this and oceans of that, trimmed with excitement in front. You know I'm more of the flapper type, not so much like a canal boat.

DUCHESS
Creation - ha! That old thing. I knew that three years ago. Oh, Annie.

CLEM (very angry)
For Chris' sake sit. This big bitch thinks nobody has anything or looks like anything but her.

DUCHESS
Oh, shut up.

ROLLY
Say, how about a little drink? (rings bell)

CLEM
Yes! How about a little drink?

DUCHESS
I don't mind a little drink once in a while.

CLEM
Why you big Swede. You'd take it through a funnel if anybody would give it to you.

WINNIE
Funnel? That's nothing I take it through a hose. Whoops.

(enter Parsons) Hmmm,

ROLLY
What will it be Scotch or Rye?

ROSCO
Rye.

(ad lib Winnie, Clem a little Scotch to be different)

PARSONS
Yes, sir.

ROLLY
Scotch and rye.

PARSONS
Yes, sir.

DUCHESS
Say, I was on a party the other night--when was that--last week one day.

000253

ROSCO
Oh. I heard about that, over at Peter Pan's.

CLEM
(tells all about party) It was a great party but the place was raided and when they backed up the wagon , they got all but one and she jumped out the window, that must have been you.

PARSONS
(enters and serves drinks)

DUCHESS
(goes to piano) Do you mind?

ROLLY
Go right ahead.

DUCHESS
What will I play.

ROSCO
Play Humoresque.

DUCHESS
I don't like that.

CLEM
Play "The woman who stole my gal from "The Captive".

DUCHESS
I don't know that.

CLEM (don't know that or I don't like that)
That's what I can't understand. Somebody to sit down at the piano. Th y'll ask you what to play. You tell them, then they play something entirely different. What did you want to ask for?

DUCHESS
Oh, shut up. That one's always giving advice or trying to tell you what to do. Give your mouth a holiday. (then he starts to play) (Winnie "whoops"). (bus with Clem and Rosco-comedy to the tune the Duchess plays)

WINNIE
Beautiful voice, wonderful voice, gorgeous voice.

ROLLY
wonderful! Beautiful touch.

CLEM
You should feel my beautiful touch dearie. (bus - laughs)

BILLY (enters- rushes in with Black boy - bus of petting dog)

PARSONS
(coming back to room)
Is that your taxi outside by the water plug. If he don't move the cop will give him a ticket.

ALL
All right, Billy, I'll take care of him.

CLEM
(rises - Oh heavens, he ought to know enough to keep away from a fire plug. I'll have to get him a book of regulations.

DUCHESS
Maybe he's in love and can't think. (READY DOOR BELL)

CLEM
Then you must have been in love all your life.

WINNIE
Whoops.

ROLLY
what, did you come in a taxi.

CLEM
Oh, Rolly, I forgot to tell you about that handsome brute of a taxi driver. Don't get suggestive. We rode in a taxi. (Duchess, Rolly and Rosco laugh) I forgot to tell you, dearie, about this handsome brute of a taxi driver. Let me tell you. Yesterday, you know Dave, that sentimental moll, the one who used to be crazy about you. Well, she calls me up and asked me to come right over, she's hysterical. Well I goes and asked me to come right over, she's hysterical. Well I goes over and there was the poor queen ready to jump out of the window. Of course I knew what was the matter. She needed a jab. She's been taking heroin and morphine by the barrels. The trouble with her is she's sensitive of what she is. Now, I don't give a godamn who knows it. If course, I don't go flouncing my hips up and down Broadway pikking up trade or with a sign on my back advertising it. (aside - laughs) But of course, I don't pass anything up either, dearie. I'm out to have a good time as well as the next.

WINNIE
You'd be a fool if you did.

ROSCO
What about Dave, what happened to her?

CLEM
Well, I took her to the doctor's. Some doctor on Park Avenue she wanted to go to. I took a taxi and took her over and left her there. I must call her up today and see how she is. So that's how I met the taxi driver and he's been riding me ever since.

(ROLLY has a peculiar expression on his face during Clem's story

CLEM
Dish the dirt, because you won't be able to dump that bird so easy.

(BELL RINGS. BUTLER CROSSES STAGE)

ROLLY
(looks at wrist watch) If it's Mr. Grayson, have him come in. (to the others) Now, be a little careful, no wise cracks.

000254

CLEM
Well dearie, perhaps we'd better be going and leave you alone. I understand how it is. Come on, molls, I suppose my boy friend's getting nervous waiting out there anyway. (they take their hats and coats)

ROLLY
No hurry, that's that young engineer who is putting up the new structure for the Kingsbury iron works.

CLEM
Now, I must meet him.

PARSONS
Mr. Grayson.

ROLLY
All right. Show him in Parsons.

DUCHESS (takes out powder puff)
I just love engineers.
(Clem takes powder puff and throws it in a vase)

GRAYSON (enters)

ROLLY
How do you do?

GRAYSON
How do you do? I beg your pardon, I didn't know you had company.

ROLLY
I want you to meet Mr. Hathaway, Mr. Winnie Lewis, Mr. Gillingwater and Mr. Swanson. (they acknowledge introduction. bus. of shaking hands.) The boys just dropped in one their way to town.

GRYSON
I hope I'm not rushing you gentlemen away.

ROSCO
Not at all, we were just about leaving.

WINNIE
Sorry we can't stay longer. We heard so much about you.

DUCHESS
Yes, it's too bad.

ROLLY
I've just been telling the boys about the place of the iron works, which we were to go over.

CLEM
Yes, I'd love to stay and see your wonderful construction. But we have other plans.

ROLLY
(a bit uneasy) Sorry you have to go boys.

CLEM
Don't give us the rush act dearie. (all shake hands and say goodbye)

OMNE
Goodbye. etc..

WINNIE
So glad to have you meet me. Come up some time and I'll bake you a pan of biscuits.

DUCHESS
Goodbye.

CLEM
Makes you think of President Coolidge, shaking so many hands.
(as they exit. Duchess looks around)

ROLLY (to Duchess)
Did you lose something?

CLEM
She lost it years ago.

DUCHESS
Oh, shut up. I'm looking for my gloves, you. (bus of taking powder puff out of vase and putting it in pocket)

ROLLY
Did you find them?

DUCHESS
Yes, I got it. (exits) and looks at Grayson)

GRAYSON
(takes the blue prints from his pocket) I've completed that corner.

ROLLY
Cigarette, Allen?

GRAYSON
(bus- takes cigarette - doesn't pay any attention - keeps looking at blue prints)

ROLLY
(keeps watching Grayson intently) Light. (bus. lights cigarette)

GRAYSON
(feels a little uncomfortable - sits L of table, but interests self in blue prints)

ROLLY
(crosses to Divan and sits) Well, what did you think of my friends.

GRAYSON
I didn't see very much of them, I felt I was rushing them out.

ROLLY
Great boys, great boys, I am going on a week end party and I'd love to have you join us. You'll find the boys rather interesting, I think.

GRAYSON
You think so?

000255

ROLLY
You've never met that particular type before?

GRAYSON
I can't say that I have.

ROLLY
Perhaps you have and you didn't know it.

GRAYSON
(looks up)

ROLLY
Why do you suppose I've had you come here so often. Haven't you noticed the friendship I've had for you since the day you stepped into the office? All I could do was eat, drink, sleep, think of Allen Grayson.

GRAYSON
Why, Rolly, I'd hate to have you think of me in just that way. (rises) I've always looked at you as a he man. God, this is- - (crosses over to L of C faces L)

ROLLY
I(rises xs toward him and over to table, hums song) I thought you had some idea of how I felt toward you -- my great interest in you.

GRAYSON
Yes, I did think it extraordinary (crosses C turns and looks at him) But what about your wife?

ROLLY
You mean why I married?

GRAYSON
Yes.

ROLLY
That is very easy to explain. Clair's dad and mine were very good friends, it was their one ambition that we should marry. It was practically arranged ever since we were children together and Clair is the same today as the day I married her, if you know what I mean.

GRAYSON
Why I think that's the most contemptible thing you could do-- marry a woman and use her as a cloak to cover up what you are.

ROLLY
I don't see why you should feel this way about it. She's perfectly contented.

GRAYSON
You don't mean to tell me she ~~kax~~ knows what you are.

ROLLY
No. Clair is just that type of woman that wouldn't understand if she did know.

GRAYSON
How could you play on a woman's innocense like that?

ROLLY
Just why, should you take such an interest in my wife? (takes step to C)

GRAYSON
I just can't stand to see a sweet innocent girl like Clair treated that way.

ROLLY
Oh, I see (takes step toward him) I think I understand where your interest lies. After I've given you the hospitality of my home, trusted you with my wife.

GRAYSON
Yes, I am intersted in your wife. As for your hospitality, your plans and the great Kingsbury works, can go to hell, I think you're a rotter. God! (he throws the plans on the table - starts to go)

ROLLY
(tries to stop him) Just a minute, Allen.

GRAYSON
Please...

ROLLY
Now you can't go like this. You're taking the wrong attitude. Now, let's forget all about it.

GRAYSON
Forget about it.

(Clair enters L)

CLAIR
Oh, Rolly----HELLO Allen. (xs to Rolly, he kisses her)

GRAYSON
Hello Clair.

(enter Marion and Barbara)

MARION
How do you do Mr. Grayson?

BARBARA
How do you do, Mr. Grayson?

ROLLY
Hello Marion -- Aunt Barbara. Marion, you're quite a stranger, where have you been hiding?

MARION
Not hiding, Rolly, just busy. My husband lik s to have me around.

CLAIR
It was just by chance we met. Aunt Barbara and I met her downtown and took her riding with us.

BARBARA
I suppose you've very busy. (xs to Grayson)

000256

GRAYSON

Yes, rather.

MARION

How are the new buildings coming along?

GRAYSON

Progessing very rapidly.

ROLLY

Wonderful work. Come here Marion. Just look at this, here are the plans.

MARION

(xs to table) What's this?

ROLLY

What's this, Allen?

GRAYSON

That's the outside.

ROLLY

Yes, this is the outside of the housing of the new blast furnace and these are the ground plans of the steel rolling floors.

MARION

It looks like a cross word puzzle to me.

ROLLY

Yes, it would. I think I shall start to dress.

BARBARA

Are you going to take Clair to the opera, Rolly?

ROLLY

Why, no, Mr. Grayson is going to accompany her.

BARBARA

Oh---I see, where are you going tonight. if I'm not too inquisitive.

ROLLY

I have an important engagement in town, which I have to keep.

BARBARA

We'll wait and ride together.

ROLLY

Very well. (exits upstairs)

BARBARA

Clair, doesn't Rolly care for the opera? (sits on chair L of C)

CLAIR

He's a great lover of music but his time is so occupied with business, he's scarcely has time to go anywhere if it weren't for Mr. Grayson I should see nothing but the four walls.

BARBARA

Hm, hm. (meaningly---Grayson smiles)

MARION

My dear you're quite fortunate to have an escort so charming.

BARBARA

And a husband so generous.

MARION

What could be sweeter?

CLAIR

Marion will have her little joke, but tell me are all husbands so very busy?

MARION

My dear I don't know about all husbands, I only have one and one is enough, he just runs me ragged.

BARBARA

(xs over back of table R to R corner) Come, Mr. Grayson, I think we'd better go inside. There is something I want to ask you.

CLAIR

Aunt Barbara is always asking questions.

BARBARA

(at door R 1 E) Yes, my dear, I have a curiosity complex. (exits R 1 E---Grayson starts to exit)

CLAIR

(looking at wrist watch - to Grayson) You talk with Aunt Barbar and I shall dress. (grayson exits L 1 E)

MARION

What are you going to wear?

CLAIR

I have that pretty black chiffon and I have a new white gown you haven't seen.

MARION

Wear the white one, it reminds me of purity, so becoming to ONE when one's not out with ONE'S husband.

CLAIR

Marion you're so clever, but just what do you mean by that?

MARION

Nothing, dear.

CLAIR

Oh, yes you do. I wish I could make people understand how miserable and unhappy I am.

MARION

(xs over to her)
Clair, dear, I'm so sorry, I didn't mean to be rude but you can't expect to be seen in a man's company constantly without causing comment. Why, dear, it's common gossip.

CLAIR

Common gossip?

MARION
Why, don't take it so seriously, of course, I always thought Rolly would be cold and indifferent. I can always tell that by looking at a man. (x to chair L of table and sits)

CLAIR
That's why you're been so successful in your marriage. You've had more experience than I.

MARION
Clair, it's time you should learn.

CLAIR
Oh, Marion, if I only dared to take you into my confidence. (x to sofa)

MARION
I may like to talk but I don't tell everything I know.

CLAIR
I don't think Rolly loves me.

MARION
Not married a year and doesn't love you any more?

CLAIR
(sits on sofa R) I don't believe he ever did.

MARION
Why Clair. Oh, tell me, when he kisses you does he give you one of those long warm kisses, like he did when you were first married?

CLAIR
He never gave me a long warm kiss.

MARION
He never gave you any?

CLAIR
Just little short ones, most of the time on the cheek. (points to face)

MARION
(rises and takes C) Then he's a new kind of man to me. (turns to her) Do you suspect some other woman?

CLAIR
I don't know.

MARION
(xs to front of chair) I'll tell you hat to do, when you're ready to retire put on your smartest negligee, be sure it's sheer, one you can see through -

CLAIR
I haven't any like that.

MARION
You should have. If you haven't, get one, get one, put it on and drape it tight around you and sit on the end of his bed (sits on chair) and cross your legs so and of course show as much as you can. Be sure you have a cigarette in your hand, it gives one poise, then tell the boy a couple of bed stead stories.

CLAIR
I don't smoke and I don't know any stories and I never go to his room.

MARION
Well when he comes to yours.

CLAIR
He never comes to my room (rises)

MARION
What kind of a wife are you?

CLAIR
A wife and not a wife.

MARION
Why, Clair--
(Rolly enters downstairs)

ROLLY
Are we ready, Marion.

MARION
I am.

CLAIR
(x up to C. back of Marion's chair)
It's getting rather late, I think I'll go up and dress.

MARION
When shall I see you Clair.

CLAIR
I'm spending the week end at father's. I shall see you in town tomorrow afternoon. Good bye dear. (Marion x to her and kisses her)
(to Rolly) Tell Aunt Barbara to see me before she goes. (kisses Rolly as she exits up stairs - Marion x over to ~~exit~~ R above Divan)

ROLLY
(to Clair as she goes up stairs)
I don't know what time I'll be home dear, I'll meet you at your dad's.
(she exits - he x down to table L)

MARION
My, what a busy man you mus t be. (rises and x around above divan)

ROLLY
Yes, it's damned annoying at times. A fellow doesn't get any time for recreation at all.

MARION
Must be terribly hard on Clair.

ROLLY
Yes, the poor dear, I feel sorry for her myself, sometimes but business must be attented to. (x to door R U E - calls off to Aunt Barbara)
We're ready Aunt Barbara.

BARBARA
(entering) Here I am.

000258

ROLLY
Clair wants to see you, she's in her room. (Barbara exits upstairs)

MARION
(rises and x to R. I. E) I must say goodbye to Mr. Grayson.

ROLLY
I guess he's busy in the library.

MARION
Well, I MUST see him for a moment. (she exits into library)

ROLLY
(fills cigarette case) Parons, get everything in readiness for tomorrow night. Serve a buffet supper in the dining room.

PARSONS
Will you use the ball room?

ROLLY
No, arrange this room for the dancing.

PARSONS
Very well, sir, is that all, sir?

ROLLY
Yes, hat's all.

MARION
(entering from library) A very int resting man, Mr. Grayson. (x to front of table)

ROLLY
Yes. How is Kenneth?

MARION
He's fine. He wants to know why you and Clair don't pay us a visit

(CURTAIN WARNING)

ROLLY
Yes, we'll come down sometime, glad to.

BARBARA
(entering down stairs,) Come on I'm ready. (Marion joins Barbara they x over L)

ROLLY
(Parons enters)

PARONS
Yes sir.

ROLLY
Then Mrs. Kingsbury and Mr. Grayson leave you can lock up, we won't be home tonight. (Barbara and Marion exit L. I. E.)

PARSONS
Very good sir. (arranges room) (Rolly puts on coat, pauses looks R then up stairs then exits L. I. E.)

GRAYSON
(enters - lights cigarette - goes to piano - Parsons exits)

(CUE: LIGHTS OUT)

CLAIR
(enters from stairs in evening gown and wraps - she pauses and looks at Grayson - x down to chair - places cloaks on sam - x s up to back of Grayson then x to L of C)

GRAYSON
(rises and looks at her) You look beautiful in that gown.

CLAIR
Thank you. I'm glad you like it. That's the first compliment you ever paid me, Allen.

GRAYSON
I've never dared, but I've thought them. Your aunt told me you were contemplating a trip to Europe.

CLAIR
Yes, we were planning to go.

GRAYSON
I should like to take a trip myself someday when I've nothing else to think about.

CLAIR
Nothing to think about?

GRAYSON
Nothing to think about but you.

CLAIR
Why, Allen, what are you saying.

GRAYSON
What am I saying? Something I've been wanting to say for a long time. The thing that's been tearing my heart. I've struggled long enough to keep from telling you. From the day I met you, you've been my inspiration, you've been my life. The touch of your hand the softness of your voice, the very sight of you, God I must have you. (kisses her).

CLAIR
(sobs with an hysterical joy as Grayson mistakes it for something else and feeling ashamed of his emotion turns down stage)

GRAYSON
(Clair stretches her arms out toward him he turns and sees her and going over to her embraces her again)
I need you, I want you, I love you, God how I love you.
(he wraps her in his arms and kisses her passinately)

CURTAIN.

Act III sc 1

The Drag
a comedy drama
By

Mae West

Daly's Theatre
63rd St. & Bway
N. Y. City

000260

Scene- Drawing room in Rolly Kingsbury's home. As the Curtain rises all the Guests of the Drag are Dancing. At the finish of dance, guests all take seats.

(The Duchess in low-cut black evening gown enters from Stairs and Crosses to L Down-stage.)

(Parsons, the butler announces as characters come on.)

PARSONS
Mr. Swanson, as the Duchess.

No.1
My goodness here comes the Duchess.

No.2
The Duchess!

No.3
The Grand Duchess!

PARSONS
Mr. Hathaway , as the Doll.
(Clem appears at head of stairs and crosses down right.)

No. 4
My God that's Clem the doll.

No. 5
Clem the doll!

No. 6
The Doll!

(Taxi-driver makes his entrance)

No. 7
She picked herself a grand taxi-driver.

No. 8
Taxi-driver!

No. 9
He's a taxi-driver!

No.10
Rough trade dearie!

No.12
Rough trade!

PARSONS
Mr. Gillingwater!
(Rosco Xs down R.)

No.13
Hullo,Rosco.

(Winnie comes down-stage C. Gives her usual scream)

No.14
My God, where have you been?

Everybody
Hello Winnie--How are you---How are you!

(Clem discovers the Duchess trying to make the Taxi-driver)

CLEM
Listen,Bargain, if you don't want me to clean out this joint, lay off of Civic Virtue before I knock you loose from that flat Geezer of yours. I've got what gentlemen prefer.

TAXI-
What is this power I have?

CLEM
It's certainly not your face, but that's for me to know and she to find out, after I'm through--If there's anything left.

DUCHESS
You'll never be like me Annie.

CLEM
Sit down you big Swede!

(Music Cue for first number in Clio)

(After Tow dance. Hell's Kitchen Kate enters.) (Scream)

O -- My Gawd, if it isn't Kate.

H --How do you do, how do you do--Your face is very familiar but I don't know where to put it.

O --Don't you remember--I'm the girl that jumped out the window when the wagon drove up.

H --Oh yes, of course--But dearie, you should have stayed with us, we had a grand time--The police were perfectly lovely to us--weren't they girls?

Ensemble - Yes!

O --They were?

H --Perfectly lovely, why the minute I walked into jail, the captain said--Well Kate what kind of a cell would you like to have? And I says--Oh, any kind will do Captain, just so it has a couple of peep-holes in it. I crave fresh air.

O --My but you're getting thin.

H --I am not. I can at least cling to a man without wearing him out. You're terribly fat.

O --Fat! I should say not. I'm the type that men prefer. I can at least go through the navy yard without having the flags drop to half mast.

H --Listen,dearie--pull in your aerial, you're full of static. I&m just the type that men crave. The type that burns 'em up. Why, when I walk up 10th Avenue, you can smell the meat sizzling in Hell's Kitchen.

CIGARETTES

After dance (How come you do me like you do)

(Scream)

Ellis- By the way I saw your husband the other day.

Hearne- Which one, dearie, which one?

E ---- The bootlegger--and what he told me about you was enough/

H----- What did he tell you?

E----- (Whispers)

H----- (Scream) I did not. Anyway I only took two puffs off the horrid old thing---and cigarettes make me deathly sick.

E----- One never can tell.

H----- Listen girls, let me tell you

(Song: Goody-goody-good.)

(After the Doll's song)

Hearne-- My dear I forgot to tell you about my operations. I've had so many operations I look like a slot machine. I Had my face lifted the other day and when I got home I looked in the mirror and it dropped. Why I have a perfect triangle here.

Ordray-- That's nothing--I have one that's zig-zag.

Hearne-- That's nothing, dearie, I have a gash from here to here.
(Exit)

After Routine

(Rolly strolls over L. Clem joins him, leaving the Taxi-driver. Duchess As over R and joins Taxi-driver. Clem looks around and see's Duchess trying to make the Taxi-driver, rushes over and swings him around to C. The guests all sensing a fight, crowd around. Duchess runs off C., followed by Clem and the Guests. (They are supposedly having a fight off-stage) After a few seconds Duchess rushes on minus her wig, followed by guests. Duchess runs over L. then As R. Clem pushes his way through crowd with Duchess' wig. He throws it to Duchess)

CLEM

Take your rag.
(Duchess catches wig.)

(Door-bell rings off L. Twice, then three short rings)

(There is a sudden hush--then everybody in hushed tones says Ooooh!)
(Lights out)

No. 1
Oh, My God, it must be the cops!

No. 2
My God, the place is pinched!

No. 3
Don't g ve your right name, dearie!

No. 4
The place is raided!

No. 5
Don't lose your drawers, dearie!

No. 6
Don't forget your fan, Flossie!

No. 7
Oooooh, you're squeezing me.

No. 8
Take your foot off my face!

No. 9
Take your face off the floor.

No. 10
It must be the wagon, let me in first.

No. 11
I had to stand the last time.

No. 12
I don't care, I had a gay time.

No. 13
I had a grand time.

No. 14
I had a gorgeous time!

(Rolly has gradually worked his way through C. of crowd during repartee.)

ROLLY

Boys-boys- Sssssh-Be a little careful--Don't get excited- Everything is going to be fine. I'll fix everything all right.

(The music picks up, pianissimo-exit number, as the guests all

file out C. shaking hands with Rolly, wishing him good-night. The last to leave being John Mangun and Dick Gray the Vamp)

(Rolly stands at C. looking off after guests while Parsons starts to tidy things up. Rolly turns and sees him.)

ROLLY
Don't bother, Parsons. Let the house go until later.

PARSONS
~~xxxxxxxxxxxxx~~ I wanted to get things straightened before Mrs. Kingsbury returned,sir.

ROLLY
That's all right, She won't be back until Monday.

PARSONS
Very well,sir.

ROLLY
Has everybody gone, Parsons.

PARSONS
Yes,sir, everyone.

ROLLY
Have there been any calls for me, Parsons?

PARSONS
No,sir---Oh, I almost forgot,sir. Mr. Grayson called and said he would not be here,sir.
(Rolly stands at Center,lost in thought and repeats Grayson, then exits.)

(Parsons fixes 'phone. Places a couple of chairs, then As up back to light switch and turns down lights.)

There is a pause then a DOOR SLAM
Another pause, then a PISTOL SHOT
Still another pause, then a DOOR SLAM

(Parsons hesitates then rushes off up-stairs. He returns in a few moments, almost in a state of collapse. The servants rush on and say.)

Servants
What was it--what was it!

PARSONS
(Is too upset to answer them but goes hurriedly to 'phone)
Plaza 6606---06 (Pause) Judge Kingsbury---This is Parsons, at your son's home. Something terrible has happened. Come at once. I--can't --explain.

(Parsons hangs up receiver, staggers back with his hands over his eyes as if trying to blot out the horrible picture he has just seen. Then sinks in chair.)

Curtain

(The ball room a few hours later at rise, the Inspector is questioning those present, which include Judge Kingsbury, Clair and Parsons, the butler)

INSPECTOR
(To Parsons, who is standing C.)
You say, Mr. Kingsbury had words with Mr. Grayson the night before the murder?

PARSONS
Yes,sir.

INSPECTOR
What were they?

PARSONS
I don't know exactly,sir.

INSPECTOR
You know what it was. If, you don't tell now, I'll take you where you will tell.

PARSONS
Well,sir, I don't know exactly,sir, but I think,sir----

INSPECTOR
Don't think,sir, but know,sir. What was it about?

PARSONS
It was about Mrs. Kingsbury, I think,sir.

INSPECTOR
What did you hear?

PARSONS
I was in the hall,sir. I wasn't listening,sir, but I heard,sir, rather indistinctly, but clear enough to understand,sir.

INSPECTOR
Yes,yes.

PARSONS
About the interest Mr. Grayson took in Mrs. Kingsbury--and also, sir, about the hospitality of the home--that is, Mr. Kingsbury's hospitality to Mr. Grayson.

INSPECTOR
What else,what else?

PARSONS
Mr. Grayson, told Mr. Kingsbury to go to hell,sir--that he didn't care for his hospitality--he only cared for his wife,sir.

JUDGE
What's this? (Rises then sits)

INSPECTOR
Has Mr. Grayson and Mrs. Kingsbury ever been alone in the house?

PARSONS
Yes,sir, quite often,sir.

INSPECTOR
How long were they alone at any time?

PARSONS
Not very long,sir. Just until Mrs. Kingsbury would dress for the theatre and long enough to bid her good-night when they returned.

INSPECTOR
(Pause)
Have you ever seen them in an intimate position?

PARSONS
Not very intimate,sir. Just in his arms,sir.

INSPECTOR
How many times have you seen this?

PARSONS
Only once,sir.

INSPECTOR
When was it?

PARSONS
Friday night,sir.

INSPECTOR
What else did he do?

PARSONS
He kissed her.

INSPECTOR
How many times?

PARSONS
I only saw one,sir, but that one was quite enough,sir.

INSPECTOR
Sit down. Don't leave this room, I'll talk to you later.
(As to G) (Speaks to Clair)
Sorry, Mrs. Kingsbury, but I'll have to ask you a few questions.

CLAIR
I understand.

INSPECTOR
Why did you spend last night at your father's home?

CLAIR
I intended to spend the week-end there, as my husband informed me

Clair.....

he would be away on a business trip and I didn't want to be alone here with just the servants.

INSPECTORS
When is the last time you saw Mr. Grayson?

CLAIR
Friday night. He took me to the opera and then to my father's home. That is the last time.

INSPECTOR
Was Mr. Grayson in the habit of escorting you to the theatre?

CLAIR
Yes, quite often.

INSPECTOR
Did your husband object to it.

CLAIR
No, it was my husband's wish. He was too busy to take me himself.

INSPECTOR
The neglected wife and the attentive lover.

DETECTIVE (Enters)
Grayson is here.

INSPECTOR
Show him in.

GRAYSON
(Enters. Pauses inside door--looks around at those present)
Why, what is the matter?

INSPECTOR
Rolly Kingsbury's been shot.

GRAYSON
Shot!

INSPECTOR
Yes,murdered.

GRAYSON
Murdered!

INSPECTOR
Yeah,perhaps you can tell us something about it.

GRAYSON
Why this is the first I've heard. I don't know what to say.(Looks at Clair) God---this is terrible!

INSPECTOR
Where were you at three o'clock this morning?

GRAYSON
I was at a card game. But, why question me?

INSPECTOR
When was the last time you spoke to Rolly Kingsbury?

GRAYSON
Friday evening.

INSPECTOR
Oh, that is the evening you escorted Mrs. Kingsbury to the opera. The evening you held her in your arms and kissed her. The evening you quarreled with Rolly Kingsbury over his wife.

GRAYSON
That's a lie. I quarreled with him,but it was not about his wife.

INSPECTOR
What did you quarrel about?

GRAYSON
Men can quarrel over other things besides women.

INSPECTOR
The, what did you quarrel over?

GRAYSON
We quarreled over business matters.

INSPECTOR
Ambitious young engineer---employed by the wealthy Kingsbury iron works---accepts the hospitality of Roland Kingsbury--is trusted with his young,innocent wife--He falls madly in love with her--a quarrel with Rolly Kingsbury over his plans--He sees dismissal and ambition unrealized---a dream of a wealthy young widow---the great Kingsbury wealth at the tip of his finger-- a life's ambition realized---
Then Rolly Kingsbury is murdered! Now tell us who killed Rolly Kingsbury.

GRAYSON
Your story is very interesting,Inspector, but I'm sorry, I don't know who killed Rolly Kingsbury.

INSPECTOR
You 'phoned Rolly Kingsbury, last night.

GRAYSON
Why,yes, Rolly invited me to come here last night to a--party, I 'phoned him that I couldn't attend. I had a previous engagement.

INSPECTOR
(To Clair) Mrs. Kingsbury, did you know there was to be a party here last night?

CLAIR
Why no--I did not.

INSPECTOR
(To Grayson When were you invited to this-er-party,Mr. Grayson?

GRAYSON
Friday evening.

INSPECTOR
Before you quarreled with Rolly Kingsbury?

GRAYSON
Yes.

INSPECTOR
Then it was because of the quarrel you refused to go?

GRAYSON
Well--partly.

INSPECTOR
You said nothing to Mrs. Kingsbury about the quarrel or the party?

GRAYSON
No.

INSPECTOR
Why not?

GRAYSON
I assumed Mrs. Kingsbury knew about the party, and the quarrel did not concern her.

INSPECTOR
Can you tell us just why you preferred to go to a card game rather than accept the invitation of a man who was your employer and who was in a position to push you on toward success in your career? Can you tell us that?

GRAYSON
I-- I'm afraid I can't.

INSPECTOR
You mean you won't?

GRAYSON
No.

CLAIR
Allen---

GRAYSON
Please, Clair.

INSPECTOR
Things look pretty bad for you Mr. Grayson.

(Doctor Richmond enters from hall up-stage L)

INSPECTOR
Oh, Dr. Richmond--You must have something to tell us.

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DOCTOR
Yes, I have and I'll make it very brief.

CLAIR
(Rushes to the Doctor, he takes her in his arms)
Daddy! (She is convulsed with sobs)

DOCTOR
Yes, my child, yes, my child--I know,I understand.
(Goes over to Judge)
Bob,it's all in life. Be calm.
(Turns to inspector)
Inspector, there will be no further need for investigation. I have your man.

(The Judge jumps to his feet in a fury. The Detective holds him)

DOCTOR
Bob, for God's sake, don't.
(The Doctor As to the door)
Come in.
(David Enters from hall up-stage L. He is pale and nervous)

DOCTOR
This is the mad-man. The poor depraved, unfortunate,who shot our boy.

JUDGE
(Struggles with detective to get at David)
You killed my boy--You killed my boy!

DAVID
I killed him, because I loved him. (He collapses)

JUDGE
(Gazing at David)
A mad-man, a mad-man.

DOCTOR
This is the poor abnormal creature we discussed the other day.

JUDGE
Take him out of my sight, before I strangle him.

DAVID
Strangle me, strangle me---You Judge Kingsbury--the great supporter of justice--You would crush me, destroy me--But your son was the same as I---Yes, I killed him. I came into the garden--I heard the music, the singing,the dancing--I waited until they were all gone. Then I shot him. When you condemn me, you condemn him. A judge's son can be just the same as another man's son--yes a king's son, a fool's son--Oh! I loved him----

DOCTOR
Inspector, could we be alone for a few moments?

INSPECTOR
Of course.
(To detective)
Take your man in the other room.

(Detective takes David out L and the Inspector follows them out)

DOCTOR
(After a pause)
Bob,take it easy. I know it's hard. But you must listen--We were boys together. The kingsbury name has been a great name for generations, without a spot or blemish. The Richmond name, the same. We must fight to keep them so. I don't know how to tell you, how to tell you.
(The Judge looks up at him

DOCTOR
Bob, we don't know what we bring into this world. We are blind, deaf and dumb. We can see no faults,no sins, no wrongs in our own, those dear to us. But now we must meet facts face to face. When it's another man's sons, you condemn him, it's true, it's true. You've sent many up the river, and you know it,Bob, but whne it hits home it's a different story. In this civilized world, we are not civilized enough to know why or for what purpose these poor degenerates are brought into the world. Little did we know that a fine, strong boy, like Rolly, was one of them.

JUDGE
(Looking up slowly,says in a broken voice)
Jim,--call the Inspector.

INSPECTOR
(Comes to door)
Yes,sir.

JUDGE
Report this-----a case-----of suicide.....

INSPECTOR
Yes--your honor.

CURTAIN

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ACT THREE

Scene I

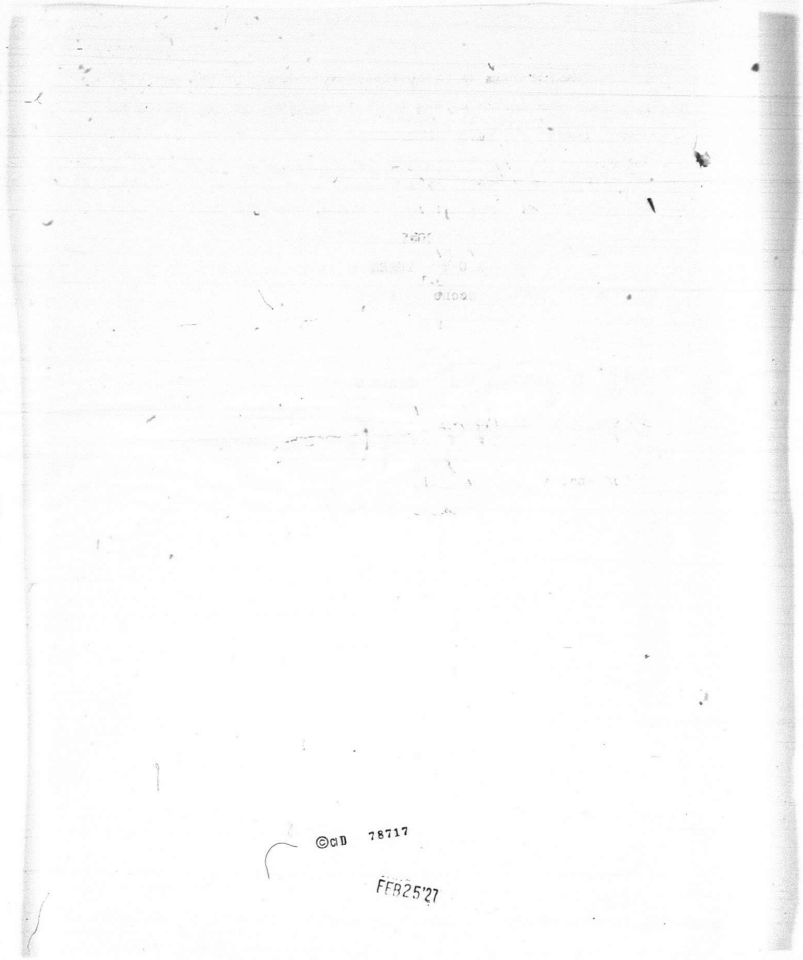
THE DRAG

a comedy drama

by

Mae West

000267



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Act I Sc. 7

act (3)

The Drag

a comedy drama

by

Mae West

Daly's Theatre

63rd St. Bway

N. Y. City

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ACT THREE

Scene II

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THE DRAG

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